



- Planning
 - Treatments, scripts, & storyboards
- Shooting
 - Camera shots, composition, lighting, & audio
- Editing
 - Popular editing techniques
- Designing and Managing school projects

- First stage of the scriptwriting process
- Summarizes the basics of the video
- Contains only a basic outline of the action
- Helps students focus and saves time

VIDEO TREATMENT TEMPLATE

Title: _____

Topic: _____

Objective/Purpose: _____

Target audience: _____

Running time: _____

Talent/Character: _____

Location(s): _____

Script:

Interview	Documentary	Travel	Horror	Script
News anchor	Headback	Light/Travel	Light/Travel	Script
Talk show	News	Idol	Idol	Script
Training	Fit	Other	Other	Script
Advertisements	Infomercial			Script
Other				Script

- Complete a treatment for:
 - The “real” story of the three little pigs or
 - A news story about something new at your school

- "If it's not on the page, it's not on the stage."
- Articulate a vision of the finished video
- Fosters writing skills
- (In the beginning, you may want to go from a treatment to a shot list instead of a full script.)

Interview Script		
	Action	Dialog/Audio
1.	Title1: [Student News Network] (Centered Title with blue text)	(Music track begins and fades as story begins)
2.	[ES] Anchor sitting at desk. Anchor looks up.	
3.	[CU] Anchor looking into camera. Cut to -	Welcome back, we now go live to our field reporter Jeff Jones who is standing with the President.
4.	[ES] Reporter with microphone standing with Lincoln. After intro, reporter turns to look at Lincoln. Cut to -	[Jeff Jones] Thanks Lisa, I'm here at the almost completed White House with President Lincoln. Mr. President, you have just signed the <i>Emancipation Proclamation</i> .
5.	[Over the shoulder shot] Looking at Lincoln. Cut to -	[Jeff Jones]: Could you tell us what you believe the significance of this act will be for the United States in this time of crisis?
6.	[CU] Head shot of Lincoln. Cut to -	[Lincoln]: Well Jeff, the heart of this Proclamation declares "that all persons held as slaves" within the rebellious states "are, and henceforward shall be free."
7.	[CU] Jeff nodding his head. Cut to -	I believe that this Proclamation will fundamentally transform the character of the war. As our federal troops advance, they will expand the domain of freedom. Moreover, the Proclamation means that black men will be accepted into the Union Army and Navy, enabling the liberated to become liberators. This will allow the United States to end this devastating conflict that has divided our nation so deeply.
8.	[CU] Two shot of Jeff and President	[Jeff Jones]: In the past, few outside of the South

Planning - Exercise 2

- Script the first 30 seconds of the Bernoulli Principle
- Include the following:
 - Shot (Wide, medium, close-up, etc.)
 - Description of action
 - Dialog
 - Sound FX

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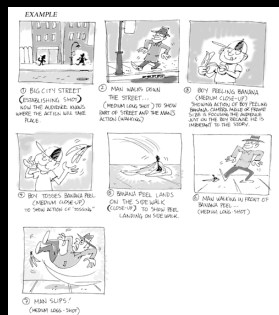
	Action	Dialog/Audio
1.	Title1: School (Centered Title with blue text)	(Music track begins and continues throughout movie)
2.	Title2: Presents (Centered Title with blue text)	
3.	Title3: The Bernoulli Principle (Centered Title with white text in all caps) Cross dissolve to -	(Ends with drum roll)
4.	[ES] Whole group standing together. Cut to -	Student 1: Hi, I'm _____ Student 2: And I'm _____ Student 3: And I'm _____ Student 4: And I'm _____ Student 1: Today we're going to teach you about the Bernoulli Principle.
5.	Fade in to - [MS] Cross dissolve to -	Student 2: And all we're going to use
6.	[MS] Student 3 shows thread. Cross dissolve to -	Student 3: Is a piece of thread
7.	[MS] Student 4 shows balls. Cross dissolve to -	Student 4: Two ping pong balls
8.	[MS] Student 1 shows tape and scissors. Cross dissolve to -	Student 1: Tape and scissors
9.	[MS] Student 2 puffs in mid-sentence. Cross dissolve to -	Student 2: And (blow) a puff of air
10.	Fade in to - [MS] Student 4 holds thread. Student 3 cuts thread. Push to -	Student 3: (With student 4) First cut two pieces of thread, four feet long each



Planning - Storyboards

- "Tool for transferring the vision that is inside the filmmaker's head into a tangible, shareable document."
- Study comic books to get ideas
- May slow some students down too much to use in the beginning. For others, it is easier than writing a script.

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Project Title: _____	Crew: _____
	
Script: _____	Script: _____
Filming Notes: (pan, tilt, zoom wide, medium, close-up etc.) _____	Filming Notes: (pan, tilt, zoom wide, medium, close-up etc.) _____
Editing Notes: (sound fx, transitions, titles, music, visual fx, etc.) _____	Editing Notes: (sound fx, transitions, titles, music, visual fx, etc.) _____

Shooting - Videography Basics

- Camcorder Parts and Features
- Holding the camera
- Camera Movements
- Composition
- Shots and Sequences
- Lighting

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Camcorder Parts & Features

- Viewfinder
- Microphone
- Lens
- Camera/VCR Switch
- Record/Pause Button
- Zoom

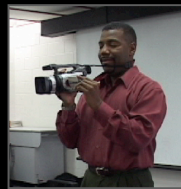


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Holding the Camera

- Use two hands
- Stand steady
- Press right arm into your side
- Don't lock your knees
- Breathe slowly



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Camera Movements - Pan

- Shot taken by swiveling on a horizontal plane
- Use to follow action
- Use to show a scene that is too wide to be taken in 1 shot



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How to do a Pan

- Zoom to wide angle
- Compose the final shot
- Swivel your body to the start of the shot (usually pan from left to right)
- Shoot the beginning for a few seconds
- Pan slowly and smoothly
- Remain on the final scene for a few seconds
- Keep more space in front of a moving object than behind (lead space)
- Use a tripod if possible

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Camera Movements - Tilt



- Shot taken by tilting on a vertical plane (top to bottom or bottom to top)
- Use to show a scene that is too tall to be taken in 1 shot

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How to do a Tilt

- Zoom to wide angle
- Compose the final shot
- Tilt your body to the start of the shot (usually tilt from bottom to top)
- Shoot the beginning for a few seconds
- Tilt slowly and smoothly
- Remain on the final scene for a few seconds
- Use a tripod if possible

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Camera Movements - Zoom

- Don't overuse
- Use to vary shots while doing a continuous shoot
- Only zoom in or out, not both in the same shot
- Unless shooting continuous action, it is better to use a sequence of shots (wide, medium, close-up)
- Zoom slowly and steadily
- Zoomed in shots are more likely to be shaky



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Shot Sequences

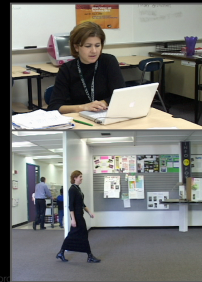
- Establishing shot
- **Wide shot**
- Medium-wide shot
- **Medium shot**
- Medium-close shot
- **Close-up**
- Other Shots – Over-the-shoulder, Two shot, Cutaway



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Framing



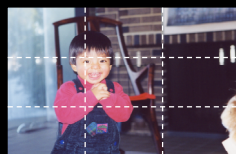
- Headroom
- Talking Room
- Walking Room

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Rule of Thirds

- Dead center is not the most visually interesting location for your subject
- The intersection of the lines that divide the frame into thirds is the strongest location for your subject

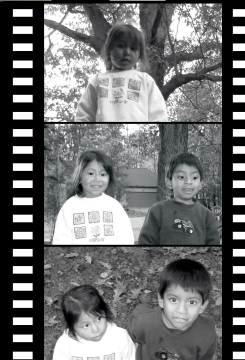


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Angles

- Low Angle
- Eye-Level
- High Angle



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Lighting

- Too bright - details wash out into white areas
- Too dark - detail in shadowed areas
- Subject should be brighter than background
- Stand so the key light is behind you
- Bounce extra lights off the ceiling or walls or diffuse the light with tissue paper



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Shooting - Exercise 1

- Videography Safari
 - In groups of 2-4
 - 20 minutes
 - Gather as many shots as you have time
 - Make sure each team member shoots each shot

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Audio



- Get the camera microphone as close as possible
- Eliminate ambient noises
- Speak LOUDLY
- Use an external microphone
- Monitor sound with headphones

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Editing - Popular Techniques

- Transitions & Their Meaning
- Variety of Shots
- Tight Editing
- J-Edits

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Editing - Classic Transitions

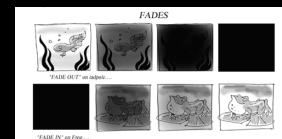
- Cut
 - Most common
 - When you want to imply different perspectives of the same scene



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Editing - Classic Transitions

- Fade In / Fade Out
 - To begin or end a movie or scene
 - Can be used to show a major change in time or place



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Editing - Classic Transitions

- Cross Dissolve
 - Implies a change in time and/or space



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Editing - Transition Analogy

- The cut is like the period at the end of a sentence, the dissolve begins a new paragraph and a fade starts a whole new chapter or section.

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Editing - Classic Transitions

- Cut away
 - Use to show detail, a reaction, or to hide a jump cut



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Editing - Classic Transitions

- Soft Cut
 - Short cross dissolve for when footage would jump too much with a regular cut



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Editing - Other Transitions

- Flips, stretches, page-peels, wipes, etc.
 - Call attention away from your subject and onto themselves
 - Think before you use one:
 - Will it do a better job than a cut or a dissolve in connecting your two scenes in time and space?
 - Will it add excitement or interest to your story?
 - Will it support the message of your video or distract from it?

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Editing - Tight Editing

- Begin the scene as late as possible and end as soon as possible



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